

CARNEGIE

MAGAZINE

CG



PRINCETON UNIVERSITY

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*Silver Warwick Frame
produced in the time of
George III. An exhibit
in Carnegie Museum.*

America's Early Colonial Economy



The graceful Silver Warwick Frame shown here is typical of the fine silver pieces owned by well-to-do families in colonial times.

It is significant that this and most other manufactured goods were then imported from England, even though there were many skilled craftsmen in the colonies. England's policy was to discourage manufacturing of any kind in this country—preferring that all such goods be imported from Britain.

This policy of “forced dependence” on Britain also carried over into banking. Prior to the Revolutionary War, the only banks permitted in this country were land banks and even these were discouraged by British law.

After the colonies declared their independence, Congress authorized Robert Morris to found the Bank of North America. Thus, the establishment of a banking system at that time was an essential step in the development of an independent trade and industry, just as modern banking is essential today in the continuing progress of business and commerce.

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**PITTSBURGH BICENTENNIAL 1958-59**

COVER

Coat of arms of William Pitt, first Earl of Chatham, for whom the City of Pittsburgh was named in 1758. The seal of the City, used since it was incorporated in 1816, is an adaptation (page 317).

CARNEGIE MAGAZINE, dedicated to literature, science, and art, is published monthly (except July and August) at 4400 Forbes Avenue, Pittsburgh 13, Pennsylvania, in behalf of Carnegie Institute and Carnegie Library of Pittsburgh. James M. Bovard, editor; Jeannette F. Seneff, associate editor; Melva Z. Bodel, advertising manager. Telephone, MAyflower 1-7300. Volume XXXII Number 9, November, 1958. Permission to reprint articles will be granted on request. Copies regularly sent to members of Carnegie Institute Society. Subscriptions outside Allegheny County \$2.00 a year.

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NOVEMBER CALENDAR

BICENTENNIAL INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING AND SCULPTURE

The 1958 Pittsburgh Bicentennial International will open December 5 and continue through February 8. Over 350 paintings and 125 sculptures—the latter included for the first time in a Pittsburgh International—will be shown, featuring work from South America and Japan in addition to the usual large representation of artists of the United States, Europe, and Asia, and also Eskimo art.

More than \$13,000 in prizes will be awarded by a jury composed of Mary Callery, Marcel Duchamp, Vincent Price, James Johnson Sweeney, Raoul Ubac, and Lionello Venturi (page 301).

Admission fee of 25c will be charged adults to enter the International and the Retrospective. Children accompanied by adults will be admitted without charge.

RETROSPECTIVE EXHIBITION OF PAINTINGS FROM PREVIOUS INTERNATIONALS

From the forty Pittsburgh Internationals held since 1896, 87 paintings and 6 Rodin sculptures will be shown in a Retrospective Exhibition running also from December 5 through February 8 (page 297). A single admission fee of 25c entitles the visitor to enter both the Retrospective and Bicentennial International.

SPEARPOINT AND POTSDERD

Opening on Founder-Patrons Day will be a Museum exhibit presenting all the Indian cultures of the Pittsburgh region. Eleven shadow boxes are arranged in chronological-cultural sequences, and six panels and a large painting are devoted to the culture of Late Prehistoric Monongahela Man. Artifacts, drawings, photographs, and reproductions illustrate the basic facts of the life of prehistoric Indians in this locality that have been brought to light by the Museum's long-term local research.

Supplementing the new exhibit on the third floor, the always-popular western Indian groups are being re-lighted, and plans call for new illustrative backgrounds.

FOUNDER-PATRONS DAY

Members of Carnegie Institute Society and their friends will be guests of the President and Board of Trustees of Carnegie Institute the evening of December 4 at a reception in Sculpture Hall at 8:30 o'clock. Preview of the Bicentennial International, the Retrospective, and the new Museum exhibit on local Indian cultures will highlight the evening.

CARNEGIE INSTITUTE SOCIETY LECTURES

Mondays, 6:30 and 8:30 P.M., Mr. Lebanon Auditorium

Tuesdays, 6:30 and 8:30 P.M., Carnegie Music Hall

Admission by membership card

November 10, 11—INSIDE RED RUSSIA

Russ Potter brings an uncensored story on film of a ten-thousand mile trip through the Soviet Union.

November 17, 18—PORTRAITS OF THE PACIFIC

Curtis Nagel depicts tropical enchantment from fabulous San Francisco through lovely Hawaii to Hong Kong.

November 24, 25—YANKEE SPY IN TEXAS

Robert Davis unrolls a radiant color film on the great state that is so often an object of joking and of envy.

December 1, 2—TIMBERLINE AND TUNDRA

(Harmony Dairy Company, sponsor)

Cleveland P. Grant shows rare birds and big game in Wisconsin, Montana, Alberta, and our forty-ninth state.

FOR GREATER ENJOYMENT

LecTOUR, an automatic electronic guide, will be ready December 5 for visitors to the art galleries, the Decorative Arts, Dinosaur and Marine Halls, and the Deadline for Wildlife exhibit.

The visitor may rent a receiver and earphone near the Art and Nature Shop for a nominal fee and proceed to any of the areas named. He will hear a recorded explanation of each display in turn, prepared by experts in their fields. LecTOUR supplements the regular guided tours. Carnegie Institute is the second museum in the country to install this system, which has been successfully used at the National Gallery of Art in Washington, D. C. Installation is made possible through The A. W. Mellon Educational and Charitable Trust.

SUNDAY ORGAN RECITALS

Marshall Bidwell presents a recital on the great organ of Music Hall each Sunday afternoon from 4:00 to 5:00 o'clock, sponsored by the Arbuckle-Jamison Foundation.

The recitals are regularly broadcast by Station WLOA.

Paul Walter, pianist, will perform the *Fantasy on Hungarian Melodies* by Franz Liszt, with Dr. Bidwell accompanying on the organ at the recital November 9.

Mary L. Bainbridge will be guest pianist to play Schumann's *Concerto in A Minor* on November 16.

Music of Pittsburgh composers will be featured by Dr. Bidwell in a Bicentennial program November 30. These will include Frederic Archer, Charles Wakefield Cadman, Alan Floyd, Adolphe M. Foerster, Stephen Collins Foster, Harvey B. Gaul, Victor Herbert, Ethelbert Nevin, William Wentzell, and T. Carl Whitmer.



THE GOLDEN TRIANGLE TODAY — OR YESTERDAY — SHOWING THE SITE OF FORT DUQUESNE

WHY A BICENTENNIAL

ROYAL DANIEL, JR.

LET us roll time back and read a single sentence published in the *Pennsylvania Gazette*, Philadelphia, on the 18th of January, 1759:

"Last night General Forbes arrived in town, when the guns were fired and bells rung."

Let us look forward to Thanksgiving morning, November 27, 1958, at ten o'clock. We read from a Bicentennial Committee report:

"Church bells and chimes will ring throughout the Pittsburgh district and special Thanksgiving services will be held by all faiths."

There is a throng of Pittsburgh citizens around the Blockhouse in Point State Park, commemorating the occupation of Fort Duquesne and the memory of General John Forbes, who gave Pittsburgh its name. These ceremonies, brief, reverent, thankful,

begin at 10:30 A.M. Within the hour, a cannon in the forks of the Ohio speaks, starting a 200-gun salute.

Cannon on strategic hilltops throughout the city join in, and the voices of these guns, in antiphonal salute, will herald to all citizens that Pittsburgh's Bicentennial is under way.

Yes, history repeats itself.

In the 200 years between the booming of the guns and ringing of the bells in Philadelphia, and the chimes and artillery fire in Pittsburgh, are framed the events and the reasons that answer the question asked by *CARNEGIE MAGAZINE*: Why a Bicentennial celebration?

In 1759 the citizens of Philadelphia rang the bells and fired the guns because General Forbes had taken Fort Duquesne, had broken French power in America, had removed a

hostile and dangerous French and Indian army from the backs of the British Colonies along the Eastern seaboard, had opened the Gateway to the West, and (unwittingly) had laid some of the foundations for a successful American War of Independence.

In 1958-59 the citizens of Pittsburgh will ring the bells and fire the guns, and mark in every possible grateful way the development of the city from Fort Pitt and a tiny trading post to one of the most important metropolitan cities of America and an industrial world center.

We all know the highlights of the Forbes campaign.

Unlike the French and Indians, who came and moved around in canoes and bateaux on the streams of western Pennsylvania, General Forbes built roads.

Unlike his unsuccessful predecessors in the effort to wrest Fort Duquesne from the French, he not only built roads—as in the case of General Braddock—but he built fortified roads. He had an adequate and armed line of communication across the colony, marked with such strongholds as Fort Ligonier and Fort Bedford, for example. He was a technician and established a new military technique for warfare in the New World.

The forthcoming Bicentennial celebration is anchored historically on this successful and decisive military campaign. General Forbes occupied Fort Duquesne on November 25, 1758, and two days later started the writing of a letter to William Pitt, English prime minister; this gives us the Bicentennial opening date—Pittsburgh's Name Day—November 27.

The military genius of General Forbes, and the military prowess of Colonel Henry Bouquet and others, are familiar and will be told again and again in the next year.

But what of Forbes, himself? What were his qualities and personality? How closely do

these qualities and strengths parallel those of the present-day citizenry and leadership of Pittsburgh?

Why is the modern Pittsburgher so intensely loyal to his community, such a rugged individualist dedicated to its ideals and aspirations, so proud of its progress and renaissance, so confident of its promising future?

Forbes was the posthumous son of a rugged Scot, born in the same village that ninety years later gave Andrew Carnegie to Pittsburgh. Forbes came to Pittsburgh in 1758; Carnegie in 1848. (One of these days Pittsburgh will get around to honoring the town of Dunfermline.)

General Forbes was a desperately ill and almost dying man when he pushed west to the Point. The nature of his illness was such that at one time his body was so swollen with fluid he had weighed three hundred pounds. Most of this painful weight had been lost, and he was almost emaciated when brought into Pittsburgh on a stretcher.

He survived the victory only a few months, and died in his forty-ninth year, still a bachelor, and was entombed in the chancel of Christ's Church, Philadelphia, in March of 1759.

One yardstick of measuring a man's personal qualities is by reading his published obituary. This was a better source in the earlier days of American journalism and far more revealing than the cold, impersonal, and statistical obituaries of today. Emotionally hot editorials and sentimental obituaries died with "personal journalism." Allowing for the gallantry of the press to soften the bad things and emphasize the good, General Forbes obviously was the kind of personality who would fit snugly into the type of Pittsburgh leader of today. I believe he could be a tower of strength in that group which someone recently labeled, "The Renaissance Men."

Let us read again from the *Pennsylvania Gazette* of Philadelphia, this time under the date of 15th of March, 1759:

"On Sunday, last, died, of a tedious illness, John Forbes, Esquire, in the 49th year of his age, son to ——— Forbes, Esq., of Pentecrief, in the Shire of Fife, in Scotland, Brigadier General, Colonel of the 17th. Regiment Foot, and Commander of his Majesty's troops in the Southern provinces of North America; a gentleman generally known and esteemed, and most sincerely and universally regretted. . . .

"His superior abilities . . . recommended him to the protection of General Campbell, the Earl of Stair, Duke of Bedford, Lord Ligonier, and other distinguished characters in the army. . . ."

As Quartermaster General in the British army he discharged his duties "with accuracy, dignity and dispatch."

"His services in America are well known. By a steady pursuit of well concerted measures, in defiance of disease and numberless obstructions, he brought to a happy issue a most extraordinary campaign, and made a willing sacrifice of his own life to what he valued more. . . .

"As a man, he was just and without prejudices; brave without ostentation; uncommonly warm in his friendships, and incapable of flattery; acquainted with the world and mankind, he was well bred, but absolutely impatient of formality and affectation.

"As an officer, he was quick to discern use-

Mr. Daniel is a newspaper editor. He entered journalism in New York as a youth and served on three newspapers in Manhattan for a period of years. He has been managing editor of newspapers in Boston, Detroit, Chicago, Atlanta, Washington, D. C., and Pittsburgh. He first came to Pittsburgh in 1928, left in 1930, returned in 1935, and has been here continuously since 1937. Mr. Daniel is executive director of the Pittsburgh Bicentennial Association.

ful men and measures, generally seeing both at first view, according to their real qualities; steady in his measures, and open to information and council.

"In command, he had dignity without superciliousness; and thought perfectly. . . ."

These were the qualities of the man who opened the Gateway to the West.

These are the qualities in many of those citizens opening the Gateway to the Future today.

Yes, history repeats itself, but to be less bromidic and quote a distinguished local historian: "This gives Pittsburgh *historicity*."

Following the frontier traders came Forbes. Following Forbes came Fort Pitt and The People.

Fort Pitt was founded by Anglo-Saxons. They had grit and dogged determination. They were rugged, rough-mannered, and blessed with energy and foresight, unbelievable enterprise.

Soon there were more people from England, Wales, Scotland, Ireland.

Later arrived people from all countries of the European continent, parts of Asia, and the islands of the seas.

Pittsburgh became world-famous as "a good place to work."

Today, it is "a good place to work, live, play, rear a family."

Tomorrow, it will be exporting its culture as well as its material and technical know-how.

Culture is not nearly so recent a discovery in Pittsburgh as some might think. Take Peter William Eichbaum, for instance.

Eichbaum brought to Pittsburgh in 1797 a bit of zest and culture from the French court. On the Continent he had been glass-cutter to Louis XVI. There were ninety-seven houses in the town when Eichbaum arrived to become superintendent of the O'Hara and Craig glassworks at the foot of Coal Hill.

In his old age, Eichbaum, one of the highly skilled artists and craftsman of his own or other times, established the Sign of the Indian Queen, a tavern with glass-cutting shop, where he worked to the end of his days. He was of the Jewish faith, as was one of Pittsburgh's most distinguished bankers, Marx Arnold, who transacted his business in the King's Gardens apple orchard in what today is part of Gateway Center.

General James O'Hara, who brought Peter William Eichbaum here, was an ardent Irish Protestant and one of the original pew-holders in the First Presbyterian Church. But he was a man of tolerance and respected the Roman Catholic Church. There was no organized Catholic parish in Pittsburgh, which was served by missionary priests at the time.

General O'Hara and his wife, Mary Carson O'Hara, of Philadelphia, furnished a room in their home on Water Street, near the Fort, for the convenience of traveling priests. It was called "The Priests' Room" and was comfortably furnished "with a rug." All Roman clergymen were welcome.

The two Richard brothers, Benjamin and Charles, were early residents of Pittsburgh. Charles kept a tavern at the corner of Second Avenue and Ferry Street, which in 1795 was given the eighteenth-century equivalent of a Duncan Hines approval: it is marked on some early maps as "a good tavern." It did not matter to contemporaries that the Richard brothers were of Negro descent, and only one source of researchers comments on the fact by a parenthetical (colored) after their names. Many Negroes in Pittsburgh today have ancestors who were here more than a hundred years ago.

An example of the adventurous spirit of Pittsburghers, from Forbes to the Bicentennial, is the story of John McClurg. He escaped from England in a barrel and started the

first ironworks in 1804 where the Park Building now stands. His family dog almost gave away the stowaway by sniffing at the barrel when British guards were searching the ship on a hot tip.

Log cabins, bricks and mortar, even the landscape has a way of changing. Grant's Hill is only Grant Street now, and the new Harp and Crown is serving customers where Hogg's Pond once housed noisy bullfrogs and welcomed the neighbor's ducks.

No living person remains who even remembers tales his grandfather told of Lafayette, Alexander Hamilton, Henry Clay, General James O'Hara, and the rest.

Yet the stamp of the city was on it that day of thanksgiving in 1758. Perhaps because of its remoteness on the other side of the mountains; maybe because the rivers ran to the sea; or because Forbes liked to have Irish and Scottish soldiers in his command, our town found a way of its own. Early, it had the ingredients of a city.

The spirit of a city is intangible— indescribable. But it is constant, living, and alive. Citizens are transient; cities eternal.

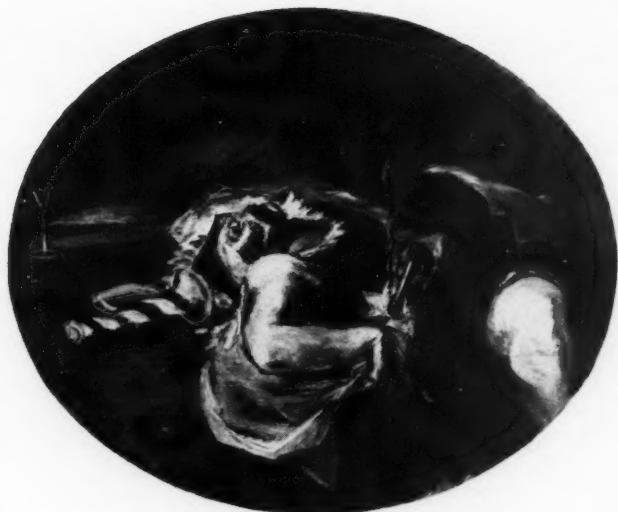
The courage, tolerance, vision, gallantry, resilience, determination, inventiveness, vitality, sturdy ambition, and stubborn love of liberty that brought the first Pittsburghers to the forks of the rivers have remained to this very day.

And that is. . . "Why a Bicentennial."

Other cities may be two hundred years old. But only Pittsburgh has been like Pittsburgh for 200 years.

ART AND NATURE SHOP

Christmas Cards



SUICIDE IN COSTUME BY FRANKLIN C. WATKINS
First Prize in the 1931 International Exhibition
Lent by the Philadelphia Museum of Art

THE RETROSPECTIVE EXHIBITION

LEON ANTHONY ARKUS

THIS year's Founder-Patrons Day will mark the opening of the largest art exhibit in the history of Carnegie Institute. In addition to 475 paintings and sculptures in the 1958 Pittsburgh Bicentennial International, there will be about one hundred works comprising the Retrospective Exhibition of Paintings from Previous Internationals. This indeed promises to be an exciting event, and it is to the credit of the Bicentennial Association, headed by Lawrence C. Woods, Jr., that they have sponsored the arts so prominently in celebrating Pittsburgh's two-hundredth birthday.

It is unfortunately true, as W. Eugene Smith states in his recent *Pittsburgh Story*, that "Pittsburgh, America's twelfth ranking city, is not nor has it ever been a sanctuary for the

arts." This city's industrial preoccupation and the great art collections amassed by Pittsburghers that have found their way to other cities are reasons too readily offered as apologia for this deficiency. Negativism produces negative results. The past must be buried, and faced with the recent Pittsburgh redevelopment program we must achieve comparable cultural growth. It is not too far-fetched to conceive of these exhibits as the beginning of a larger program, a resurgence in the arts that will rival Pittsburgh's fame as the City of Steel.

Abroad, strange as it may seem, Pittsburgh for the past half century has been famous for two products, steel and the *Prix Carnegie*. The latter, once known as the Carnegie International, is the second oldest international art

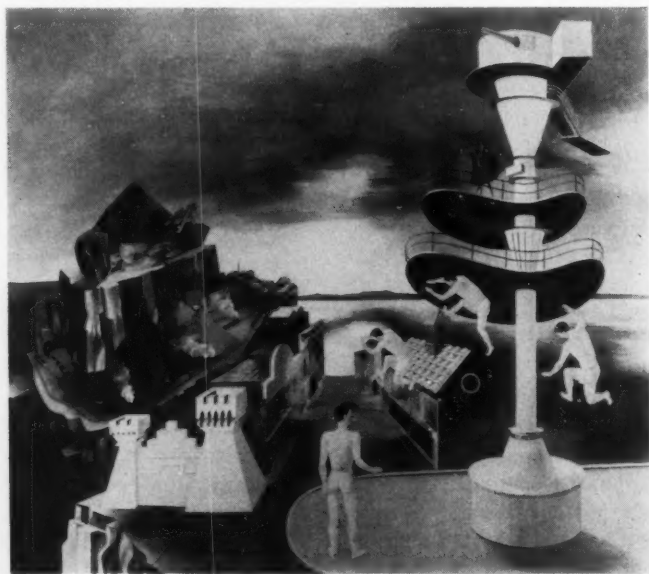
show in existence (the Venice *Biennale* predating it by one year). Since 1896 paintings by many of the "greats" of their time have been shown in Carnegie Institute's Internationals: Degas, Renoir, Monet, Sisley, Pissarro, Ryder, Homer, Eakins, Whistler, Sargent, Nolde, Kirchner, Klee, Matisse, Bonnard, Picasso, Braque, Derain, Soutine, Rouault, Kandinsky, Munch, Ensor—to name but a few.

By actual count, 3,138 painters from 38 countries exhibited 13,623 works to more than 2,500,000 people during the 40 Pittsburgh Internationals from 1896 through 1955. Who can recall 3,138 artists or a fraction of the paintings shown? But from this mass of canvases there are several hundred that have withstood the test of time, and of the more recent works, there are still others to be

reconsidered in the years that are to come.

For more than a year the Fine Arts Department has been tracing many of these paintings, a task made extremely difficult by changes in titles through translation and too often by a lack of photographs or data to which one may refer. Many outstanding works are being borrowed for a fascinating historical review, the Retrospective Exhibition of Paintings from Previous Internationals. The show will be hung in the second-floor exhibit galleries and may be viewed concurrently with the 1958 International from December 5 through February 8.

Lending to the show will be the Tate Gallery in London, The Metropolitan Museum of Art, Musée National d'Art Moderne in Paris, the Oslo Municipal Art Collections, the Art Gallery of Toronto, the Museum of Modern



SOUTH OF SCRANTON BY PETER BLUME
First Prize in the 1934 International Exhibition
Lent by The Metropolitan Museum of Art
(George A. Hearn Fund, 1942)

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THE YELLOW CLOTH BY GEORGES BRAQUE

First Prize in the 1937 International Exhibition
Lent by Mr. and Mrs. Samuel A. Marx, of Chicago

Art in New York, the Whitney Museum of American Art, Albright Art Gallery, Philadelphia Museum of Art, the Art Institute of Chicago, and museums in Toledo, Minneapolis, Cleveland, Princeton, St. Louis, Detroit, and Washington. Loans have also been made from the great collections of G. David Thompson, Mr. and Mrs. Samuel A. Marx, Duncan Phillips, Mr. and Mrs. William S. Paley, Mr. and Mrs. Bernard J. Reis, Mr. and Mrs. William B. Jaffe, and Nathan Cummings. In addition there will be a selection of Carnegie Institute's purchases from past Internationals, many of which have been cleaned and restored to their original freshness.

Reading through the dozens of old scrap-

Mr. Arkus, assistant director of fine arts, has organized the Retrospective Exhibition. For the past year and a half he has been tracing, locating and securing the paintings of earlier Internationals that are to be shown.

books that contain clippings from the press coverage of the Pittsburgh Internationals, one finds much that is amusing . . . that is, at first. *The Bath* by Gaston La Touche, First Prize in 1907, elevated eyebrows, as the rather ample nude is no longer bathing. Another bare subject required a guard to regulate traffic. Royal Cortissoz, the *New York Tribune* critic, was "sickened by the painters of the new school" (1922). The unfortunate omission of Cézanne and Gauguin—against whom Cortissoz expended most of his wrath—and Toulouse-Lautrec, Redon, Modigliani, and Henri Rousseau from the Internationals of their time might have conceivably been an oversight. But the major error may be found in the blind complacency of juries of admission that ignored entire movements, such as the Fauves and Cubists.

There are articles by Penelope Redd and Walter Hovey calling for a greater inclusion of moderns after the shows became repeti-

tious and not representative of the contemporary scene. There are the ludicrous tempests in a teapot over *Suicide in Costume* by Franklin Watkins, Peter Blume's *South of Scranton*, and *The Yellow Cloth*, Georges Braque's master-work.

The pages of the earlier clippings are yellowed. The reviews are accompanied by half-tones of the juries in dress as outmoded as the opinions expressed. One reads on and the date of the paper becomes more recent, but the reviews have a dull sameness that causes one to wonder if the need to traduce art isn't fear itself. The nonconformists upset apple carts, and in a society whose culture is too often merely entertainment there is always a desire for reprieve from further knowledge.

It is interesting to observe that the paintings of today's *avant-garde* will, with time, represent a future generation's sense of comfortable conformity, while the conforming painter's work will be the nostalgic trivia of

a hundred years hence. The final smile belongs to the artist, if the dead can smile, when the inevitable question rises in regard to our contemporary artists, "But why don't they paint nice things like. . ." and here the finger points to a work once scorned by the press and derided by the conformists of another epoch in the history of art.

The Retrospective Exhibition provides us with an opportunity to view the past shows with an eye to observing the present, thereby giving us a historical introduction to the 1958 International. It further accents the exciting role Pittsburgh has played in the presentation of modern painting. New York, Paris, and London have for years been the great art centers, and it is astounding that an inland industrial city should have undertaken this unusual course, especially when one realizes that it was in the late twenties and in some instances only recently that contemporary art

[Turn to page 315]

Women...

WOMEN own more of Our Stock than MEN

WOMEN exceed MEN as Trust and Bank Customers

More WOMEN are employed Here than MEN

WE welcome WOMEN as Customers

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WILLIAM B. McFALL, President

THE INTERNATIONAL JURY OF AWARD

GORDON BAILEY WASHBURN

FOR nearly thirty years there has been no jury of admission for any part of the Pittsburgh International, only an international jury of award whose duty it has been to select the prize winners. The show itself has long been chosen by Carnegie Institute's director of fine arts, who, on this special occasion, has invited José Gomez-Sicré, chief of the visual arts section of the Pan American Union in Washington, D. C., to select the pictures and sculptures from Latin American countries. Mr. Gomez-Sicré devotes much of his professional life to offering the leading Latin American artists opportunities to exhibit their art in North America, and is an active consultant for the *Bienal*, Brazil's great International exhibition at São Paulo.

The size of our International juries has varied enormously from 1896 until today. For the first International, the Fine Arts Committee of the board of trustees acted as a jury of award. In those days gold, silver, and bronze medals were given, as well as a few monetary prizes. Today, only money prizes are awarded. The addition of sculpture to the forthcoming show has increased the total prize monies to the sum of \$13,750, three new awards having been added for sculpture. These will amount to \$3,000 for the first prize, \$1,500 for second prize, and \$1,000 for third prize. Thanks to an anonymous friend of the arts, the previously announced first prize (\$2,000) has been increased by \$1,000. Moreover, a new purchase prize of \$1,000 for painting or sculpture has been given by Mr. and Mrs. Henry Oliver in memory of a former president of Carnegie Institute, William Frew. In addition, a painting prize of \$500 has been offered by an anonymous donor "to foster good will through the arts."

For the second International, the jury consisted of eleven members, ten of whom were elected—presumably for sympathetic reasons—by the contributing artists. John O'Connor tells us in his interesting *History of the Pittsburgh International* that two of this big jury were Europeans and eight were Americans "with not more than three of the latter from any one city." Evidently precautions against civic chauvinism were deemed necessary!

When Homer Saint-Gaudens first organized an International in 1922, the painters were no longer invited to select their own judges. Instead, a jury of four painters (two Europeans and two Americans) was appointed, at which time the custom of inviting only a single picture by each artist was established. After 1931 the practice of using a jury of admission was abandoned, having undergone various modifications since 1922. In this period, invitations to exhibit were issued by the trustees of the Fine Arts Committee, and unexpected excitement sometimes arose when such works as John Kane's *Scene from the Scottish Highlands* (1927) or Franklin Watkins' *Suicide in Costume* (1931) were introduced into the show by adventuresome juries of admission.

Together with its Retrospective, the forthcoming Pittsburgh Bicentennial exhibition will contain only fifty more works of art than the big exhibition of 1925, which showed five hundred paintings, but it will have the same number of jurors. These six individuals whom Pittsburgh will have the pleasure of welcoming during the week of November sixteenth will consist of a painter, a sculptor, an aesthete, a collector, a museum director, and an ex-artist—perhaps the most famous if not the only artist emeritus in the

world. In the following paragraphs we offer brief accounts of these personages as each is known to us.

MARCEL DUCHAMP

The ex-artist, who is also an ex-Frenchman, is Marcel Duchamp, who stopped painting and other creative work about 1923 after having attained a brilliant and much admired position as an original thinker and innovator in the arts. His case is certainly one of the most extraordinary in the history of both human originality and motivation. He had already attained world renown in 1913 when his cubist work *Nude Descending a Staircase* (1912) created a sensation in the famous Armory Show in New York. It was in New York, actually, that he concluded his career as a painter, although he was at that time a founding member of the Society of Independent Cubists and of Katherine S. Dreier's Société Anonyme. There, he anticipated the Dada movement through works that expressed his disillusionment with accepted standards of human behavior, and his cynicism regarding the conventions both of artistic creation and of human aspiration.

"Few painters in any period," writes James Johnson Sweeney, "have contributed as widely to the intellectual texture of their time as Marcel Duchamp has." Like his two remarkable brothers, each of whom has also been a world-famous artist, Duchamp is more interested in intellectual than in sensuous imagery. In fact, he is more interested in thought than in sentiment. Raymond Duchamp-Villon, the sculptor brother, died in 1918 as a result of injuries suffered in the war. Perhaps, as with Ubac, Duchamp-Villon's gentle and intelligent sculpture points to the art that represents the true strength of our age as well as to that vehicle of expression that might have best served all three of these talented French brothers, the third of whom

is Jacques Villon, the distinguished painter. The latter, it should here be mentioned, won first prize in the Carnegie Institute's 1950 Pittsburgh International with *The Thresher*, a work that will be lent to the forthcoming Retrospective Exhibition of Paintings from Previous Internationals.

It was perhaps always clear in Marcel Duchamp's disturbing and witty work that, unlike his brother Jacques Villon, he would soon give up art for some pure and unimpassioned field of intellection wherein man's absurd plight as man would seem less painful. Today, Duchamp is a champion chess player. "I have always had a horror of being a professional painter," Sweeney quotes him as saying. "The minute you become that you are lost."

RAOUL UBAC

Although he was born in Belgium, Raoul Ubac is often thought of as a French artist, since he has lived in Paris since 1928 when he went there at the age of eighteen. He was born in Malmédy, a small village in the mountains of the Ardennes. His father was a judge and his mother's family were occupied with a tannery for several generations. The boy early acquired a deep love of the natural world, with the result that he aimed to become a national forester until it was apparent that he might more often be seated behind a bureaucrat's desk than off inspecting forests. However, between 1926 and 1934 he managed

Mr. Washburn, director of fine arts at Carnegie Institute, spent seven months in Europe this year as part of his work organizing the Pittsburgh Bicentennial International. A native of Worcester, Massachusetts, he was graduated from Deerfield Academy, Williams College (Phi Beta Kappa), and the Fogg Art Museum of Harvard. Before coming to Pittsburgh in 1950 he had been director of the Museum of Art at the Rhode Island School of Design in Providence and, earlier, director of the Albright Art Gallery in Buffalo, New York.



INTERNATIONAL JURY OF AWARD

RAOUL UBAC
VINCENT PRICE

MARY CALLERY
JAMES JOHNSON SWEENEY

LIONELLO VENTURI
MARCEL DUCHAMP

to walk through most of Europe with a knapsack on his back and a sketchbook in his hand. No one who is acquainted with either his painting or his slate sculpture can fail to notice the naturalism in his art—that is to say, his attachment to the out-of-doors world—that lies deeper than could be expressed by superficial imitation of nature's appearances. As the critic, Georges Limbour, has noted, the inspiration of his works clearly springs from the rocks and trees of his native province—a land of oak and pine forests, of schist hills and slate quarries. Today, though he has a small retreat in the country, Raoul Ubac lives with his wife and fourteen-year-old daughter at the top of an apartment house on Montmartre, from the roof of which (where he sometimes cuts his big slates) one can see the whole of Paris as if it were a thick incrustation on the bottom

of the sea, a deep urban sea of tired air and train smoke and river mists.

Ubac is not a gregarious man and would far rather find himself in a slate quarry cutting a relief than in a social gathering of any sort. He has passed through a variety of influences in the process of uncovering his talents, including the collages of Max Ernst and the photography of Man Ray, which for a time led him to do Surrealistic photographic work and prints. He contributed, in fact, to the big Surrealist exhibition of 1937, but broke away from this group as a result of the war.

Today, with Manessier and Bazaine, Raoul Ubac is recognized as one of the leading figures in the School of Paris. Unfortunately, he produces an insufficient quantity of work to become widely known or to be collected in America, although he has several times been shown at Carnegie Institute, the Guggen-

heim Museum, and in other exhibitions in this country. He has recently completed a large slate mosaic for the new taproom of the French spa at Evian and a smaller wall panel for an exterior wall of the house of G. David Thompson of Pittsburgh. At the request of Braque, he is also doing stained-glass work for the church at Varangeville in France, and he is occupied with the woodcut illustrations of several books.

Whether, as it sometimes appears, the strength of contemporary art in Europe lies in sculpture rather than in painting, Ubac's own art suggests the dominance of the sculptural force, even when we more closely examine his beautiful paintings. As Limbourg notes, nothing in his work is improvised or spontaneous. His inspiration, in this sense, is plastic and classical.

MARY CALLERY

How truly the attenuated forms of Mary Callery's well-known sculpture have been compared to "a ballet in bronze" will be seen by examining *Seven Men*, her rhythmic group of acrobatic figures that will be shown in the coming International exhibition. The keynote of her bronze forms, as Henry McBride once wrote, is "excessive slimness," a forthright and vigorous style that fits in "with the architectural simplicities that have come upon the whole modernistic world." A favorite of critics, museums, and collectors, her art has become one of the most popular in the sculptural field, and is known alike in Europe and America.

The daughter of a prominent Pittsburgh businessman, Mary Callery grew up in Pittsburgh and later attended schools in New York. After being graduated from the Spence school, she studied four years at the Art Students League in New York under Edward McCartan. In 1930 she went to Paris and spent two years in the atelier of Jacques

Loutchansky, the Franco-Russian sculptor. Subsequently she came under the influence of the French sculptor, Henri Laurens, as well as of Fernand Léger and Picasso, whose inspiration counted much in the development of her open and linear style. Today we see it was their calligraphic gestures, their tendency to stress the rhythmically moving line, that caught her imagination, drawing her away from the solid forms of nineteenth-century sculpture.

A notable collector, whose Picassos and Légers are well known to art lovers, Mary Callery brings to her juror's task an experience and a sympathy with art and artists that are the result of her own warm and eager spirit. "What should a sculpture be?" she asked herself in the notes for the catalogue of her 1955 exhibition. "Above all it must be plastic. But to be a work of art," she adds, "to me it must have its emotional life. One must like the thing, be attracted to it or even be repulsed. It must work on you."

To list the museums, private collections, and public buildings where her works are shown would require paragraphs of space. However, all Pittsburghers must know that the three bronze birds suspended from the ceiling of the Alcoa Building are her inventions, as well as a sculpture of a mother and child in the Laughlin Children Center in Sewickley.

VINCENT PRICE

When Vincent Price was asked for his biography, he sent us a single small sheet of note paper—obviously stolen from his wife's desk—on which was written to our International secretary:

"Dear Miss Davis, I have no biographical outline. I should have but I don't—so briefly—

Career: STAGE

Victoria Regina
Angel Street etc.

PICTURES

60 including *Laura*, *Song of Bernadette*,

The Ten Commandments, *The Fly*—

T.V.

All shows?

\$64,000 Question

About 700 T.V. shows

I'm on the boards of:

The Archives of American Art

Friends of the Whitney

Indian Arts and Crafts Board, Department
of Interior

Honorary Doctor of Fine Arts, California
College of Arts and Crafts

Trustee, Scripps College, Claremont, Cali-
fornia

President, U.C.L.A. Art Council

I enclose a couple of photos too. Hope these are okay.
I'm really looking forward to the International.

Sincerely,

VINCENT PRICE

We have no space to review Price's brilliant career as an actor, a history of mock diabolism that is only occasionally broken by such happy and romantic characterizations as that of Prince Albert in *Victoria Regina*, when he first attained stardom on Broadway in 1935. Our special concern with him on this occasion is due to the fact that he has been a passionate student of the arts from the time he majored in this field at Yale and studied at the University of London, and that he has continued his art interests as an avocation ever since. Appearing on *The \$64,000 Challenge* in June, 1956, Price became an unbeatable contestant against art-amateur and jockey Billy Pearson, with the result that their series of formidable bouts ended in a draw, each of them collecting half of the total jackpot.

It is a well-known fact in the art world that, though small, Vincent Price's private collection of art is an exceedingly choice one, of which it is said that the Modigliani and a Goya miniature are his own favorite items. "Enthusiastic about initiating young people into the enjoyment of art, Price is always

willing to travel in order to lecture on the subject at colleges and schools, gladly relinquishing the time between his motion pictures, television and theater engagements for that purpose," according to *Current Biography*.

JAMES JOHNSON SWEENEY

The director of the Solomon R. Guggenheim Museum in New York is a brilliant Irishman named James Johnson Sweeney. When he is not occupying a spacious, stark white New York apartment (perhaps the most severely beautiful flat in New York), he lives with his family in their Irish castle. His special charge, the Guggenheim Museum (which used to be called the Museum of Non-Objective Art), is now completing on upper Fifth Avenue its famous spiral building by Frank Lloyd Wright, a structure soon to be filled with the fabulous art collection that has been accumulated for the Solomon R. Guggenheim Foundation by the museum's art directors, first by the Baroness Hilla Rebay and more recently by Mr. Sweeney.

Since taking over the directorship of this museum in 1952, Mr. Sweeney has been universally praised for the high quality of his exhibitions and the incomparable beauty of their installations. His remarkable taste has revealed itself particularly in his sculpture shows such as those dedicated to Brancusi and to Giacometti, although his rare judgment in art is also declared by such selections of pictures as appeared in his *Younger European Painters* (1953-54) and in its counterpart, *Younger American Painters* (1954). The *New York Times* critic Aline B. Saarinen described the latter as having "provoked more heated talk, more ardent praise and more irate antagonism than any other exhibition of the season."

Before going to the Guggenheim, James Johnson Sweeney had made a distinguished reputation in the art world on various levels

of activity. While still a student at Cambridge University he had attracted the attention of the Irish poet AE (George Russell), who published his verse, and he was a close friend of James Joyce, Roger Fry, and other distinguished figures in the British scene. Between 1935 and 1940 Sweeney was both visiting lecturer at the Institute of Fine Arts at New York University and associate editor of *Transition*, the famous *avant-garde* Paris magazine. He himself had already become known as an art critic of distinction for his *Plastic Redirections in Twentieth Century Painting*, a book written while he was lecturing at the University of Chicago in 1931 and 1932.

In 1945 Sweeney was appointed director of the department of painting and sculpture at the Museum of Modern Art in New York. There he had already organized and presented a number of exhibitions of note, including African Negro Art (1935), the Joan Miró retrospective (1941), and the Alexander Calder (1943); and was thereafter responsible for the memorial exhibition to Piet Mondrian as well as exhibitions centered about Stuart Davis (1945), Marc Chagall (1946), and Henry Moore (1946).

LIONELLO VENTURI

A dean among European scholars and educators, Lionello Venturi is himself the son of another distinguished Italian art historian, Adolfo Venturi, who was one of the foremost art critics of his time. Interestingly enough, his son has included modern art within the broad scope of his studies. These have resulted in notable books on the Italian Renaissance masters and distinguished monographs on such contemporaries as Cézanne (1936), Rouault (1940), and Chagall (1945), as well as serviceable works on aesthetics.

Born in Modena in 1885, Venturi eventually entered his father's world of scholarship after being graduated from the University of Rome



OAKLAND CULTURAL CENTER PAST AND PRESENT A PHOTOGRAPH BY [unreadable]

in 1907. For the next eight years he worked at municipal art galleries, becoming in 1915 professor of the history of art at the University of Turin, where he remained, except for an active war career, until 1932. He was dismissed at this time for refusing to give an oath of allegiance to the Fascist government. He then went to France and to the United States, where he lived from 1939 to 1945. In America he was visiting professor at Johns Hopkins University in Baltimore, at the University of California, at the University of Mexico, and at the Ecole des Hautes Etudes in New York. In 1945 he was recalled to Italy by the Italian government. Since then he has become professor of the history of art at the University of Rome. He is the author of five books on art history.

[Turn to page 321]



PRESENTS A PHOTO-MONTAGE AT THE OAKLAND OFFICE OF THE MELLON NATIONAL BANK AND TRUST COMPANY

HOTEL SCHENLEY AND CARNEGIE INSTITUTE

A prelude to the Pittsburgh International

JOHN O'CONNOR, JR.

WHEN the Hotel Schenley changed its name to Schenley Park Hotel, when it closed its doors in 1956, and when it was opened last year as the Student Union of the University of Pittsburgh, reminiscent stories appeared in the newspapers. These told of the death of Eleonora Duse in the Hotel, the visits of Lillian Russell, of singers, actors, musicians, statesmen, and industrialists who had stayed there. But not a word suggested that the register of the Hotel was one of the most fertile sources in the world for the autographs of contemporary painters. Neither was anything said in the newspapers of Victor

Herbert, conductor of the Pittsburgh Symphony, which held forth in Carnegie Music Hall. Victor made the Schenley his headquarters, and after rehearsals and concerts entertained the members of the orchestra lavishly and generously in the Grill of the Hotel.

The story of Carnegie Institute and the Hotel is told in the background of the Oakland photo-montage in the Oakland Office of the Mellon Bank. The Carnegie Library and Institute was opened in 1895. In the montage it is the building with the twin towers, which were taken down when the

Institute was enlarged in 1907. Frick Acres, the site of the Cathedral of Learning, to the front and to the west of the Hotel Schenley, appears as it was in the 1900's.

This belated recognition of the register of the Hotel all came to pass when I called on Edward Redfield, Pennsylvania landscape painter, the day after hurricane Carol in 1954. It was at his summer home looking out on Boothbay Harbor, Maine. At eighty-five he was remodeling his house and preparing to live. At last report from Center Bridge, Pennsylvania, his winter home, he is still going strong at ninety. I told him the manager had planned to change the name of the Hotel Schenley. That led to a discussion of the good and bad in modern life. Change may be good, but not all blessings accompany it, we agreed. We were just two old fogies reminiscing. Reddy's recollection of the Hotel began with his serving on the International Jury in 1903. The point is that members of the Jury were invariably guests of "Mrs. Schenley" and naturally signed the register. Reddy and I agreed that it is probably the greatest source of the autographs of distinguished contemporary artists to be found anywhere.

As has been related elsewhere, the jury of award for the first International was the Fine Arts Committee. The jury in 1897 had on it such names as Winslow Homer, John LaFarge, Benson and Tarbell (Frank W. Benson and Edmund C. Tarbell), Cecilia Beaux, William M. Chase, Frank Duveneck and, from England, John M. Swan and Edwin Lord Weeks. Those are names enough to make any hotel register something to be sought after by autograph-collectors, but the Hotel Schenley did not open until 1898.

The next year the name of John Lavery, later Sir John, did appear on the register of the Hotel Schenley. And with it those of Fritz Thaulow, John H. Twachtman, and J.

Alden Weir. In 1899 for the first time Thomas Eakins signed the register, and he returned to sign it in 1900, 1901, 1902, and 1903. His is an autograph to reckon with at any time. In 1900 Anders L. Zorn and Kenyon Cox were at the Schenley as guests of Carnegie Institute. Zorn who was best known for his etchings, painted the portrait of Andrew Carnegie that hangs in the permanent collection at Carnegie Institute.

Edward Redfield first registered as a Carnegie jurymen, as indicated, in 1903, and Childe Hassam's name appeared at the Hotel Schenley that year. In 1905 the French Charles Cottet, Sir Alfred East of England, John Alexander and Robert Henri were among those staying with Mrs. Schenley; in 1907 René Billotte, whose painting was in the 1957 auction sale at Carnegie. Such is fame. In that same year Emile Claus of Belgium and venerable Charles Hopkinson of Boston, who is still with us.

In 1910 and again in 1912, Henri Eugène Le Sidaner, many of whose paintings are in Pittsburgh homes, registered at the Schenley. In 1911 Maurice Greiffenhagen, of England, who was to play a return engagement in 1927, was the guest of the Institute at the famous house of hospitality. Henry Caro-Delvaile and René-Xavier Prinet and Robert Henri were among the jury members in 1913, and Julius Olsson and Daniel Garber in 1914, the year World War I began. John W. Alexander, born in Pittsburgh, served on the jury eight times between 1901 and 1914. The War caused the International to be suspended for a period of six years.

The 1920 jury was a notable one as was the

As Mr. O'Connor implies, his days have been intimately entwined with those of several institutions of our great cultural center: first, the University of Pittsburgh; then Mellon Institute of Industrial Research; then Carnegie Institute; and, all the time, the Hotel Schenley. He is associate director emeritus of fine arts at Carnegie.

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INTERNATIONAL ART JURY, 1912

Standing, from left: Charles H. Davis, Martin B. Leisser (artist and trustee), Ben Foster, John W. Alexander, John W. Beatty (director, Department of Fine Arts), George E. Shaw (trustee and chairman, Fine Arts Committee), Gardner Symons. Seated: William M. Chase, William L. Lathrop, Sir Alfred East, W. Elmer Schofield, and Henri Eugène Le Sidaner.

exhibition, because of the efforts of Robert Harshe, later director of the Art Institute of Chicago. The register of the Schenley that year was signed by Emil Carlsen, Bruce Crane, André Dauchez, Charles H. Davis, Charles W. Hawthorne, Leonard Ochtman, Julius Olsson, Edward W. Redfield, Gardner Symons, and Edmund C. Tarbell.

In 1921, my first year at Carnegie under John W. Beatty, I helped to entertain, among others, George W. Bellows, and George Clausen and William Nicholson, of England. I should say that George Bellows entertained me at breakfast one morning in September, 1921, when he talked, not of himself, but of Edouard Manet (1832-83) and his influence on him and on scores of his fellow artists. George told me that he was aware of the Armory Show of 1913 but not overawed or even moved by it. However, he was willing to acknowl-

edge the influence on his work of Tintoretto, Titian, Hals, Velasquez, El Greco, Goya, Daumier, and latterly Renoir, Degas, Monet, Cézanne, and now his particular favorite, Manet. The breakfast was a great experience for a novice museum official.

With the inauguration of Homer Saint-Gaudens in 1922 as director of fine arts, the juries decreased in size but gained in importance, with the result that the names of significant and distinguished contemporary artists appeared on the register of the far-famed hostelry. It might be noted that Homer lived at the Schenley at various times, particularly at the beginning of his directorship and near the close in 1950.

In 1922, Dame Laura Knight and Lucien Simon, whose painting *In The Studio* hung for years in the first gallery of the Department of

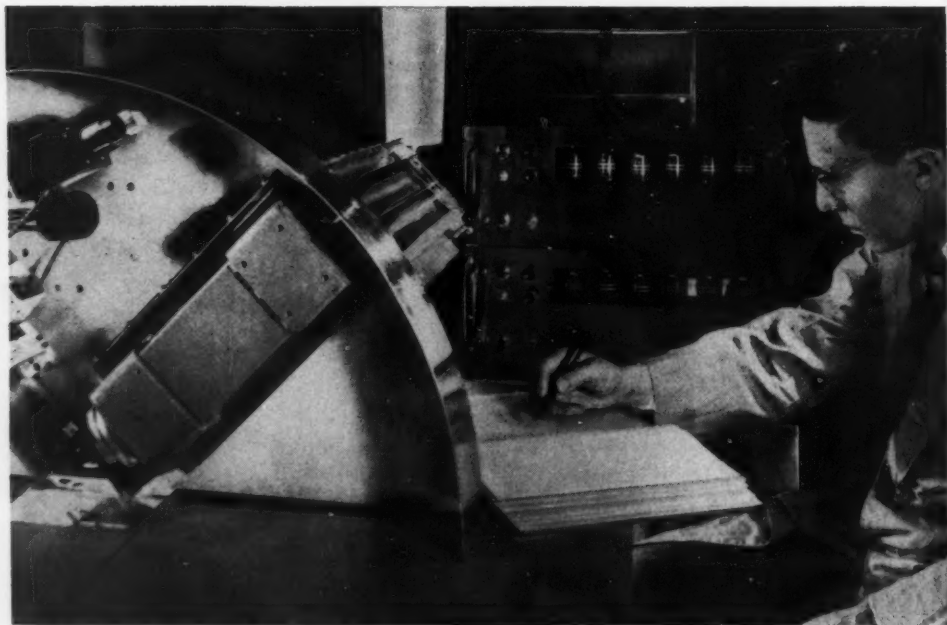
[Turn to page 317]

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CONTEMPORARY MUSIC IN PITTSBURGH

IVAN PRESTON

THE concert of the Pittsburgh Chapter of the International Society for Contemporary Music on November 8, the twenty-second program in its series, achieves added significance over its admirable predecessors through the occurrence of an important happening this year in the musical life of the City of Pittsburgh.

This concert plays a part in Pittsburgh's first participation in the Music Critics Workshop, an annual event that brings together writers on music from publications throughout the country. Playing a like part are the performances on November 7 and 9 of the Pittsburgh Symphony Orchestra, which include the world *première* of the composition commissioned by the Music Committee of the Bicentennial Association, *Variazioni Concertanti* by Nikolai Lopatnikoff.

The ISCM program includes four numbers conducted by William Steinberg, Karl Kritz, and Roland Leich. They direct an orchestra of woodwind and brass players of the Pittsburgh Symphony, and a chorus of students from the Carnegie Tech Department of Music.

Mr. Leich, associate professor of music composition at Carnegie Tech since 1946, conducts his own composition, *Two Madrigals*. This work uses as text two short poems of T. S. Eliot, *Eyes That Last I Saw in Tears* and *The Wind Sprang Up at Four O'Clock*, sung by a mixed chorus accompanied by a single clarinet. As the poems were written in conjunction with each other, the two madrigals likewise use related themes, the first piece

lyric and expressive, the second agitated. Mr. Leich also conducts Arnold Schoenberg's *Peace on Earth*, to be sung *a cappella* in German. While it is not church music, it involves the Christmas story.

Composer Leich was introduced to Pittsburgh Symphony audiences in 1955. His most ambitious work to date, *The Town of Pittsburgh*, will be presented by the Symphony in its special Thanksgiving Day concert. Based on reflections on Pittsburgh written by Hugh Henry Brackenridge, the choral piece will herald the official opening of the Bicentennial.

Arthur Berger's *Rondo Ostinato for Woodwinds and Brass* is the program number under Dr. Steinberg's direction. Berger, born in Austria, is regarded in his own country as one of the most significant of twentieth-century Austrian composers. Little of his music is known here. The *Rondo* is a twelve-minute work on a Spanish theme, published in Vienna in 1955.

The program's fourth composition is Paul Hindemith's sacred cantata *Apparebit Repentina Dies* (The Day of Judgment) for chorus and brass ensemble, under the leadership of Mr. Kritz. Written for Harvard University's Symposium on Music Criticism, 1947, it is a major work based on a poem from the Oxford Book of Medieval Latin Verse. Hindemith, by the way, will make a personal appearance in Pittsburgh later this season (January 30, February 1) to conduct his *Pittsburgh Symphony 1958*. The performance will be a world *première* played in honor of the Pittsburgh Bicentennial.

For more than twelve years the ISCM has served locally as the only musical organization dedicated exclusively to furthering in-

Mr. Preston was editor of Carnegie Tech news service for a year and a half but is now located in New York. Graduate of the College of Wooster, he previously served two years in the Army, worked for the Elyria, Ohio, *Chronicle-Telegram* and Ketchum, MacLeod and Grove.

terest and understanding in modern music through promoting performance of works by contemporary composers. The Pittsburgh Chapter was formed in 1946 as a member of the United States Section, which is now combined with the League of Composers under the presidency of Roger Sessions. The United States Section is one of numerous national groups in the ISCM, which is represented in most European countries and in many nations elsewhere.

The ISCM was founded in Salzburg, Austria, in 1922, as a result of a festival of chamber music held there. Its founders determined that "a permanent body should be formed for the purpose of giving the new music of all nations a hearing at annual festivals, bringing together prominent musicians from various countries at one of the musical centers of Europe." The annual festivals began in 1923, and were indeed held exclusively in Europe for many years.

Later they were held twice in the United States because of World War II, in 1941 in New York City, and in 1942 at Berkeley, California. At Berkeley, Nikolai Lopatnikoff, who served from 1946 to 1958 as a member of the executive committee of the Pittsburgh Chapter, was honored by the performance of his *Sinfonietta for Orchestra*. He had been previously represented at the ISCM festival of 1932 in Vienna, during a time when he was serving as a member of the board of the Berlin Chapter.

A three-person international jury annually makes the selection of compositions to be performed. The works of American composers were represented hardly at all during the first decade of the festivals, but in later years a representative number of their works have been performed. The festival of 1958 at Strasbourg, France, played works of two Americans, one firmly established and the other relatively unknown. Aaron Copland was

represented by his *Piano Variations*; Ralph Shapey, by his *Concerto for Clarinet, Strings, Piano, and Percussion*.

The ISCM concert series here began on April 6, 1946. On that date Isaac Stern, Alexander Zakin, Webster Aitken, and Stefan Auber played a program of works by Virgil Thomson, Jerzy Fitelberg, Copland, and Hindemith. Thomson and Fitelberg were present and took part in a postconcert forum discussion.

Since then the music of thirty-eight composers has been programmed, with a great many significant compositions given hearings in Pittsburgh for the first time. Igor Stravinsky's works have appeared on six programs, including a memorable performance of *L'Histoire du Soldat* conducted by Dr. Steinberg in November, 1954. Bela Bartok also has been programmed six times, and other oft-repeated favorites include Hindemith, Copland, Schoenberg, and Berg.

Pittsburghers Lopatnikoff and Harris have been featured twice each, and Roland Leich once previously.

The forum discussions have been a feature of many ISCM concerts. On November 8 Dr. Steinberg, Mr. Kritz, Mr. Leich, and Mr. Lopatnikoff, with Pittsburgh Symphony Manager John Edwards as moderator, will participate in a forum immediately following the concert.

The Pittsburgh Chapter was founded by Frederick Dorian, professor of music at Carnegie Tech, with the financial backing of Mrs. S. Eugene Bramer, who has lent outstanding support to a number of Pittsburgh music groups. They have served continuously as members of the executive committee, which also currently includes Charles A. H. Pearson, head of the Department of Music at Carnegie Tech. Dr. Dorian, who is presently on leave while traveling in Europe, has served each year as chairman.



RECONSTRUCTION OF LAST ADENA BURIAL RITE AT THE CRESAP MOUND NEAR MOUNDSVILLE, W. VA.

CULT OF THE DEAD

DON W. DRAGOO

BILLOWY whiffs of smoke rose from the smoldering fire on the top of the large earth mound. Around the fire clustered a small group of ceremonial leaders, dressed in colorful garments and masked by grotesque head-dresses fashioned in the likeness of animals sacred to the clan. A wailful, monotonous chant drifted down from these leaders and was amplified by the clan members who stood solemnly around the base of the mound containing the remains of their departed ancestors.

The rite drew rapidly to a close. The sacred stone tablets that had been used for the preparation of red ochre paint to cover the bodies of the celebrants and the deceased were flung into the fire. With a wave of the arm, the chief ceremonial leader set into motion a chain of human earth-movers. Basket after basket of earth scooped from the surrounding area was

heaped by men and women of the clan upon the fire at the top of the mound. The loose earth trickled down the sides of the mound to form a protective blanket that was to mask the evidence of this scene from mankind for more than fifteen hundred years.

During the summer of 1958 this ancient burial mound, known as the Cresap Mound, was excavated for Carnegie Museum under the direction of the author. The scientific removal of this Adena mound, located nine miles southwest of Moundsville, West Virginia, was jointly sponsored by Carnegie Museum, Hanna Coal Company, and the West Virginia Archeological Society. The greatest burden of the expense in the project was borne by Hanna Coal Company, whose plans call for the erection of a new industrial plant on the area where the mound was located. The joint efforts of these organizations have preserved the story of this

earthen history book for future generations.

The information gained through the excavation of the Cresap Mound, such as the reconstructed scene described above, has added significant new knowledge on the Adena culture in the Upper Ohio Valley. The Adena peoples migrated into and occupied much of the Ohio Valley from about 1000 B.C. until A.D. 500, when they were displaced by the Hopewellian peoples who conquered the area from the north and west. The Adena were the first of the local Indian peoples to gain their living by farming, to make pottery, to use tobacco in smoking pipes, and to bury their dead in large earth mounds. This latter trait led to their being called the "Mound Builders" by early historians, who also believed these people to be different from the Indians. Studies in recent years have adequately documented the Indian ancestry of the "Mound Builders."

The Cresap Mound was one of the few burial mounds remaining from hundreds that once dotted the Ohio Valley. Most of the mounds have been destroyed by vandals or by the expansion of towns and industry. Because of the protection given by its former owners, the Cresap Mound escaped the ravages of "treasure" seekers. This large burial mound (70 feet in diameter by 15 feet high) was built by the Adena peoples over a long period of time, as evidenced by the several layers of earth added to the mound at different periods. The differences in the form of the objects placed with the dead indicate important cultural and chronological changes had taken place in Adena culture during the time span of the mound's use. The Cresap Mound is the only mound excavated in the Upper Ohio Valley that has so clearly shown these successive changes. This mound will be the key to the dating of other Adena mounds and surface finds in the area. The most intriguing aspects of the mound, however, are the vivid glimpses

of Adena life and events indicated by the situations found in the mound.

Before the beginning of the Cresap Mound as a resting place for the dead, the area directly under the mound appears to have been a sacred spot. At the center of the mound on the old ground level was located a large fire pit surrounded by a specially prepared floor of hard yellow clay. Around this floor was a shallow, circular ditch nearly forty feet in diameter. On the west side of this ditch was an opening or entryway. It is easy to envision this spot as the sacred circle within which the important members of the clan conducted special rites and made decisions affecting the welfare of the people. The death of one of these high clan officials signaled the start of the burial mound over the sacred circle.

Below the clay floor level and within the circular ditch three tombs were dug into the ground and covered with bark and logs. Each of these tombs contained the extended body of an apparently important person. A tall adult male in the deepest and most elaborate of these tombs appears to have been the most important and first person buried. Strings of seashell beads were around his neck, arms, and waist. Several large flint spears and blades and other tools of bone and stone were placed near the body. Three containers made from turtle shells probably contained food when placed in the grave. Robes of skin and fabric had been placed over and under the body. Great care had been taken to assure this person's well-being in the afterworld.

During the next several hundred years the mound increased in size by the addition of many burials and earth to cover them. In our

Dr. Dragoo is assistant curator of the Section of Man at Carnegie Museum. His study of the material unearthed in West Virginia during thirteen weeks this summer will probably take the next year or two. His doctorate, for which he did research at the universities of New Mexico and Indiana, is in anthropology.

PAINTING AND SCULPTURE OF TODAY
SPONSORED BY THE WOMEN'S COMMITTEE
OF THE DEPARTMENT OF FINE ARTS

Carnegie Lecture Hall, 8:30 P.M.

November 12

THE NEW INTERNATIONAL STYLE

SAM HUNTER, Chief Curator
Minneapolis Institute of Arts

November 19

PANEL DISCUSSION

Jury of Award, Bicentennial International
GORDON BAILEY WASHBURN, moderator

December 10

NEW TENDENCIES
IN CONTEMPORARY ART

DANIEL CATTON RICH, Director
Worcester Art Museum

Series: \$5.00
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Student Series: \$2.50
Student Single: \$1.00

excavation we found the remains of at least fifty-four individuals. The disposition of these many burials and the placement of the large numbers of artifacts accompanying them have given many new insights into the complex ceremonial life practiced by the Adena people.

Burial was made in a number of ways, including extended burials in the flesh, disarticulated flesh burials, burials of bundled dry bones, total cremations, and partial cremations. The first burial discovered in the mound by our crew was that of an adult male fully extended on his back. On his lap had been placed the skull of another individual, perhaps the head of a relative or, more likely, a prized trophy taken in battle.

Near the base of the mound was a large crematory basin containing six human heads. Except for the dismembered portions of one body, no other parts of these individuals were present. Why were these heads buried together in such a fashion? Were they perhaps slain in a

distant battle and only their heads returned to the sacred mound for burial? Or were their bodies destroyed in the crematory fires with only the heads reserved for flesh burial? The presence of several tools, including flint blades, drills, bone awls, and celts, in the basin with the heads indicated that these individuals were important enough that they should be equipped for their next adventure. We may never know what became of their bodies or the reason they were so buried.

The above paragraphs give only a sample of the many new insights into the gory and often fiery cult of the dead practiced by the Adena peoples who built the Cresap Mound. A more detailed account of these fascinating discoveries must await the completion of extensive laboratory studies of the many objects, bones, and organic samples removed from the mound. In the near future a complete report will be written, and many of the objects will be on exhibit at Carnegie Museum.

Carnegie Museum is extremely grateful to the Hanna Coal Company and to the West Virginia Archeological Society for the enlightened support and cooperation that made possible this most rewarding archeological project.

THE RETROSPECTIVE

[Continued from page 300]

has been collected in the museums of our largest metropolitan areas.

The Pittsburgh Bicentennial celebration is a retrospective show of a type. It points to our city's heritage with a pride of achievement. It recognizes the need for continued civic improvement, and perhaps the greatest issue of interest is the increasing momentum of its redevelopment plans. Only by the inclusion of a cultural program can we fully realize the city planners' ideal. This is the time.

ЧИТАЛИ ВЫ ЭТИ КНИГИ?

Important Russian books available in translation at Carnegie Library of Pittsburgh

HERO OF OUR TIMES (1839)

MIKHAIL LERMONTOV

An autobiographical work made up of five tales united by the common figure of the hero Pechorin, whose enigmatic character is progressively revealed throughout the novel. Disenchanted, Pechorin, officer and nobleman, is an example of the superfluous man acting only to relieve the tedium of his life.

DEAD SOULS (1842)

NIKOLAI GOGOL

A picaresque novel in which the hero Chichikov, to obtain a large tract of colonization land, goes about Russia buying up "dead souls," that is, serfs who have died since the last census and have not been declared officially dead. His travels and adventures give the author opportunity to portray all classes of Russian society.

Gogol was a superlative artist who, in his work, established a precedent for depicting lower-class personages.

OBLOMOV (1859)

IVAN GONCHAROV

Oblovomov, a disillusioned civil servant, withdraws from the world and literally spends all his time in bed. "Oblovomovism" has been coined to characterize the disease of inaction and its social roots in the provincial existence of Russian nobility.

Russians rank Goncharov alongside Turgeniev in importance, but his popularity has never been great abroad.

FATHERS AND SONS (1862)

IVAN TURGENIEV

This novel was the first to achieve wide popularity outside Russia and is responsible for introducing the West to Russian literature. Its hero is the "nihilist" (a Turgeniev coinage), materialist, and atheist, Bazarov. The theme of the novel is the conflict of conservatism (the fathers) and intellectual iconoclasm (the sons) in nineteenth-century Russian society.

CRIME AND PUNISHMENT (1866)

FEDOR DOSTOIEVSKI

A subtle and forceful psychological study based on one incident—the murder of an old woman by a student. It is a novel that can be admired on many levels: as a story of crime and detection, as a Christian story of sin and retribution, and as a drama of man's revolt against God.

Dostoevski is the creator of the modern psychological novel and is perhaps the strongest single influence on the twentieth-century novel.

ANNA KARENINA (1901)

LEO TOLSTOI

A tragic story of the unhappy marriage of Anna Karenina, who seeks happiness with her lover. Outstanding is the personality of Anna as she passes through all human emotions from love to utter hatred.

Tolstoi is notable for his vivid characters and his panoramic pictures of Russian life. *War and Peace* is his masterpiece, but *Anna Karenina* is his most popular novel.

AND QUIET FLOWS THE DON (1934)

MIKHAIL SHOLOKOV

This novel has sold more than six million copies in the Soviet Union and is considered the outstanding historical novel in Soviet literature. The work describes the life of the Don Cossacks during the First World War and the Civil War, and the Cossacks' defection from the Revolution when they advocate independence for the Cossack people. Sholokov maintains almost complete objectivity in the novel, utilizing Tolstoi's techniques in *War and Peace*, especially in the shifting of scenes.

DAYS AND NIGHTS (1945)

KONSTANTIN SIMONOV

This is perhaps the most popular Russian work of fiction about World War II. It is an accurate account, largely free from propaganda and with a good understanding of the psychology of men under fire. Romance is provided by a love affair between a Soviet officer and Red Army nurse.

DR. ZHIVAGO (1958)

BORIS PASTERNAK

Pasternak, severely criticized by Soviet political critics, has preferred isolation to writing on "social demand." This is his first work since 1933. *Dr. Zhivago*, published in Italy, is still not available in its original Russian text but is expected to appear in the near future. The novel encompasses three generations as it chronicles the history of Russian intellectuals, but it also contains some sixty characters from all walks of life. The plot is complex, and the interdependence of individual destinies constitutes one of the main themes. It is basically a book of hope. Last month it was offered the Nobel prize.

SEAL OF PITTSBURGH



ON the coat of arms of the City of Pittsburgh, adapted from that of William Pitt, Earl of Chatham (see cover), the crest is replaced by a triple-towered castle, and the heraldic supporters, a lion and a stag, are omitted.

The motto, *Benigno Numine*, (With Divine Providence) is not used.

Heraldic description of the City coat of arms is as follows: "Sable, a fess chequy Argent et Azure between three bezants bearing eagles rising with wings displayed and inverted Or. For crest, Sable, a triple-towered castle masoned Argent."

To translate: A black (sable) shield bearing a central, horizontal band (fess) in chessboard (chequy or chequé) pattern of silver (argent) or white and blue (azure) and three golden (or) disks (bezants) placed two above and one below the band. On the disks eagles are depicted springing into flight and revealing the undersurfaces of their opening wings. The crest is a black castle with three crenelated towers outlined in white and silver.

HOTEL SCHENLEY

[Continued from page 309]

Fine Arts, were guests of Mrs. Schenley. In 1924 two famous and contrasting figures, Augustus John of England and George Desvallières of France, came with Horatio Walker and Jonas Lie. Augustus John registered again at the Hotel, when he returned to Carnegie Institute in 1924 to receive, in person, first prize for his *Madame Suggia*, which now hangs in the Tate Gallery, London. In 1924 Paul Albert Besnard and his wife were at the

Schenley Hotel; A. J. Munnings, of horse fame, very properly put his name on the register of the Pittsburgh Athletic Club, and keeping him company at the Club was Rockwell Kent, who at seventy-six is making a triumphant return from Moscow.

And so the register has embalmed in ink, in the ensuing years since 1925, such signatures as Anglada y Camarasa, Pierre Bonnard, Felice Casorati, Karl Hofer, Eugene Speicher, Dunoyer de Segonzac, Henri Matisse, Paul Nash, Giovanni Romagnoli, Anto Carte, Colin Gill, and Oppo; and the famous jury of 1934, Elisabeth Luther Cary, Gifford Beal, and Alfred H. Barr, Jr. In the year just before the outbreak of World War II, E. Othon Friesz, Gerald L. Brockhurst, Sydney Lee, John Carroll, and Edward Hopper signed the register.

When the International resumed in 1950, Charles E. Burchfield, Marcel Gromaire, Sir Gerald Kelly, and Franklin Watkins of *Suicide in Costume* fame registered at the inn at Forbes Avenue and Bigelow Boulevard. In 1952 the register was signed by Jean Bazaine, Rico Lebrun, Eric Newton, and James Thrall Soby. The 1955 Pittsburgh International with the names of Afro, René Huyghe, Perry T. Rathbone, Ben Shahn, brought the hall-of-art-fame register to a close. G. David Thompson, of Pittsburgh, the fifth member of that jury, did not write his cryptic signature on the register.

It is a matter of regret that the autographs of the members of the jury of award for the 1958 Pittsburgh International Exhibition will not appear on the register of the departed but not forgotten Hotel Schenley.

I take it that the University of Pittsburgh inherited the records of the Hotel Schenley, which would certainly include the register. When it comes to appraising the possessions, due consideration should be given to the names of the artists of the world who were the guests of the Carnegie Institute at the Hotel Schenley over a period of fifty-eight years.

PITTSBURGH'S *International flavor*

Our city—literally speaking—has nurtured a flavor that is known round the world. It's the flavor of the 57 Varieties.

For several generations, the home of these fine foods has been a show-place in our town. Now, in this bicentennial year, a shaft of sparkling glass and shining aluminum has taken its place among the mellowed rose-brick buildings on the north bank of the Allegheny. This Heinz Research Center is the new headquarters for the master chefs, scientists, buyers and engineers who bring alive the satisfying flavors of the 57.

Into the Center's kitchens and laboratories comes exotic cargo—ingredients for the famed Heinz varieties. Pepper from Malabar, rice from Louisiana, cloves from Madagascar, tomatoes from the San Joaquin. No raw material can be used without a scientific stamp of approval.

There is also a steady flow of samples of soups and sauces from Heinz factories across the United States and in Canada, Australia, England and soon Holland. For whether a bottle of ketchup or any other of the 57 is destined for your table in Pittsburgh or for the table of a sheep station owner in New South Wales or an innkeeper in Switzerland, its international reputation for quality is backed by continuous tests established and conducted in this, the most modern of food research centers.



Photographed by Ezra Stoller



Heinz is proud to add this Center of scientific flavor-pursuit to the Pittsburgh scene in this bicentennial year.



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ART AND NATURE BOOKSHELF

HISTORY OF WORLD ART

By EVERARD M. UPJOHN, PAUL S. WINGERT, and JANE GASTON MAHLER

(Second Edition)

Oxford University Press, New York, 1958 (\$12.00)

876 pages, 671 illustrations, 17 color plates.

Library no. 709 U26a

IT is in no sense paradoxical that the more the world shrinks in time and space, the larger become the tomes that present its history. The *History of World Art* is one of these big (876 pages) and weighty (3 $\frac{3}{8}$ lbs.) volumes, encyclopedic in scope.

Admirers of the first edition will welcome this second and greatly enriched edition. The authors have rightly termed it "a complete reworking and rewriting of the entire book." Like the former edition, this is a scholarly, chronological presentation of civilizations and their art expression from unrecorded time to the present, a span of over ten thousand years. This is a stupendous undertaking to which the authors have brought specialized interests and skills, and vast knowledge gained through research and travel.

The conscientious reviewer who tries to assimilate over eight hundred pages of text and almost seven hundred illustrations finds himself suffering from too rich a diet of facts, figures, and forms. It is a relief to realize that the college student, for whom this introductory course is planned, will be served the banquet in carefully spaced courses, seasoned with further illustrations and comment. Even so, the beginner may suffer from indigestion as a result of the overrich diet. He is served not only historical data at the rate of more than a century a page, but also architectural plans and terminology, the characteristics of even minor artisms, and a compendium of dynasties and empires, of provinces and cities,

of princes, poets, philosophers, and artists. The usual identifying data about art objects reproduced is augmented by information about the material and the size of the work of art illustrated.

Frequently architectural plans or diagrams are introduced for clarification. These diagrams might be more effective for the non-architect if the plan itself carried annotations; accompanying explanation in the text is frequently verbose. The use of truncated shafts to portray the Greek orders sacrifices proportion for technical terminology. Instead of the stalwart Doric or graceful Ionic column, the student meets distortions, truncated shafts weighed down by full-sized entablatures like the balloon-headed dwarf in the circus.

The 1958 edition of *History of World Art* is enlarged to include three new and interesting chapters: *Prehistoric Art*, *Arts of the American Indian*, and *The Art of Primitive Peoples*. These chapters make an impressive contribution to the understanding of cultures old yet new in their impact on twentieth-century civilization. They are among the most effectively presented in the *History of World Art*.

The treatment of *Twentieth Century Art* has undergone a metamorphosis since the first edition. The skeptical approach of 1949 has been replaced by convictions, however conservative, about the importance of the art of this century. It seems unfortunate that so much of this chapter is concerned with categorizing its art movements.

The chapters on the *Ancient Near East*, *India and Southeast Asia*, *China*, and *Japan* are lively and informative. Here the historical background is of particular significance for the Western student. In the fifty-page discussion of the long and complicated history of

China from Neolithic times to the founding of the Republic, there unrolls the scroll-like panorama of a long, rich culture. From tombs and carved slabs, from ritual bronzes and colossal Buddhas, crude clay figurines and delicately wrought porcelains, from magnificent wall paintings and poetic landscapes, the author has sketched the picture of a highly developed culture, fluctuating but enduring, as conquests and caravans from the barbarian north, from central and eastern Asia, Turkey, Persia, and especially from Buddhist India modified the beliefs, the arts, and the practices of China. These chapters with their staggering accumulation of information succeed in developing an appreciation of the complex and ancient cultures behind today's East-West ideological conflicts.

One questions, perhaps, the placement of the *Art of Primitive Peoples* between *Late Nineteenth Century Art in Europe* and *The Growth of American Art*. The transition from Bouguereau to primitive masks, then back to the *Greek Revival in America* as expressed in Horatio Greenough's *Washington* requires aesthetic tightrope walking. Why, too, after a chapter on modern art, do the authors revert to the arts of the East? One of the chief advantages of a chronological history of world art is the opportunity it offers to integrate cultural developments. The comparative chronological charts of the first edition of the *History of World Art* are omitted from this edition.

The authors of the *History of World Art* state as their purpose the interpretation of the arts in terms of their historic backgrounds and disavow any attempt to present "an integrated and comprehensive philosophy of art." It is the "interaction of time, place, and person upon the artistic problem" that is the theme of this book.

Thus the *History of World Art* is frankly historical in approach. It weaves a backdrop in time and place against which a work of art,

be it monumental architecture or Melanesian masks, is highlighted effectively. Against this richly complex backdrop the arts play their parts, colored by, and in turn coloring, their cultural setting.

Unfortunately, however, the historical approach affords little opportunity for analysis of the formal and expressive values in art. The authors of the *History of World Art* make this generalization: "A work of art is like a triangle whose sides are content, expression, and decoration"—a semantically disturbing trilogy.

Although the authors have in general attained the objectivity of scholarly research, they have, by their selection of illustrations and the space allocated to artists, inadvertently passed judgments. For instance, there are no illustrations of the art of Bosch or Cranach in the *History of World Art*, and only brief comments; yet there are four reproductions of the paintings of Greuze, two of the work of Correggio, and four of the sculpture of the now fallen idol Bernini. Of Cranach the *History of World Art* comments, in part, "His paintings of mythology such as *Venus* and *The Judgment of Paris* are laughable in their naïveté." Today there are many who more nearly agree with Sheldon Cheney that "there is nothing quite like his (Cranach's) Eves and Venuses in the whole range of Western Art."

The format of the second edition of the *History of World Art* has undergone major surgery, not a mere face-lifting. Seventeen color plates representing twenty-six works of art have been added. Placing the illustrations at the point of discussion facilitates reading. One is keenly aware of this after struggling through the first chapter, one of generalizations, which refers to forty-five illustrations scattered cover to cover. Attractive line drawings introduce each chapter.

Certainly friends of the first edition of

History of World Art will be delighted with this completely revised and generously expanded edition. Those who, like sculptor David Smith, "prefer the emotional, visual response to the verbal equivocations of the art historians" may not approve even the new edition.

Not that the term "verbal equivocations" can be applied to the authors of *History of World Art*. Theirs is a wholly defensible point of view expressed in the closing paragraph of the last chapter: "We can take pleasure in them [works of art] without knowing more than that the design and color are appealing, but that pleasure can be increased immeasurably by learning something of the peoples and places that produced them. . . ."

This information about peoples and places the *History of World Art* brilliantly presents.

—MARY ADELINE MCKIBBIN

INTERNATIONAL JURY

[Continued from page 306]

Dr. Venturi has been a sympathetic friend to contemporary artists all during his long career as an educator. In Italy, artists feel a profound debt of gratitude to him for his readiness to champion their cause and to encourage them in their precarious careers. Only recently, when a legislator in Rome attacked the art in the *Biennale* exhibition of contemporary art in Venice, Venturi's letter of protest against the offender and his expression of faith in the modern movement immediately appeared and with eloquent effectiveness. Without his help, Italian painters and sculptors would have had a far more difficult time, in spite of the upsurge of the creative spirit that has occurred in Italy since the war and the strong interest of collectors from all parts of the world in the work of modern Italian artists.



C Coal... FROM THE JUNGLES OF PITTSBURGH

A quarter of a billion years ago the Pittsburgh area was a steaming tropical jungle. Giant lizard-like animals roamed through an almost impenetrable forest of ferns and clubmosses. The forces of nature over the years have transformed these carboniferous plants into coal, our primary source of energy today.



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